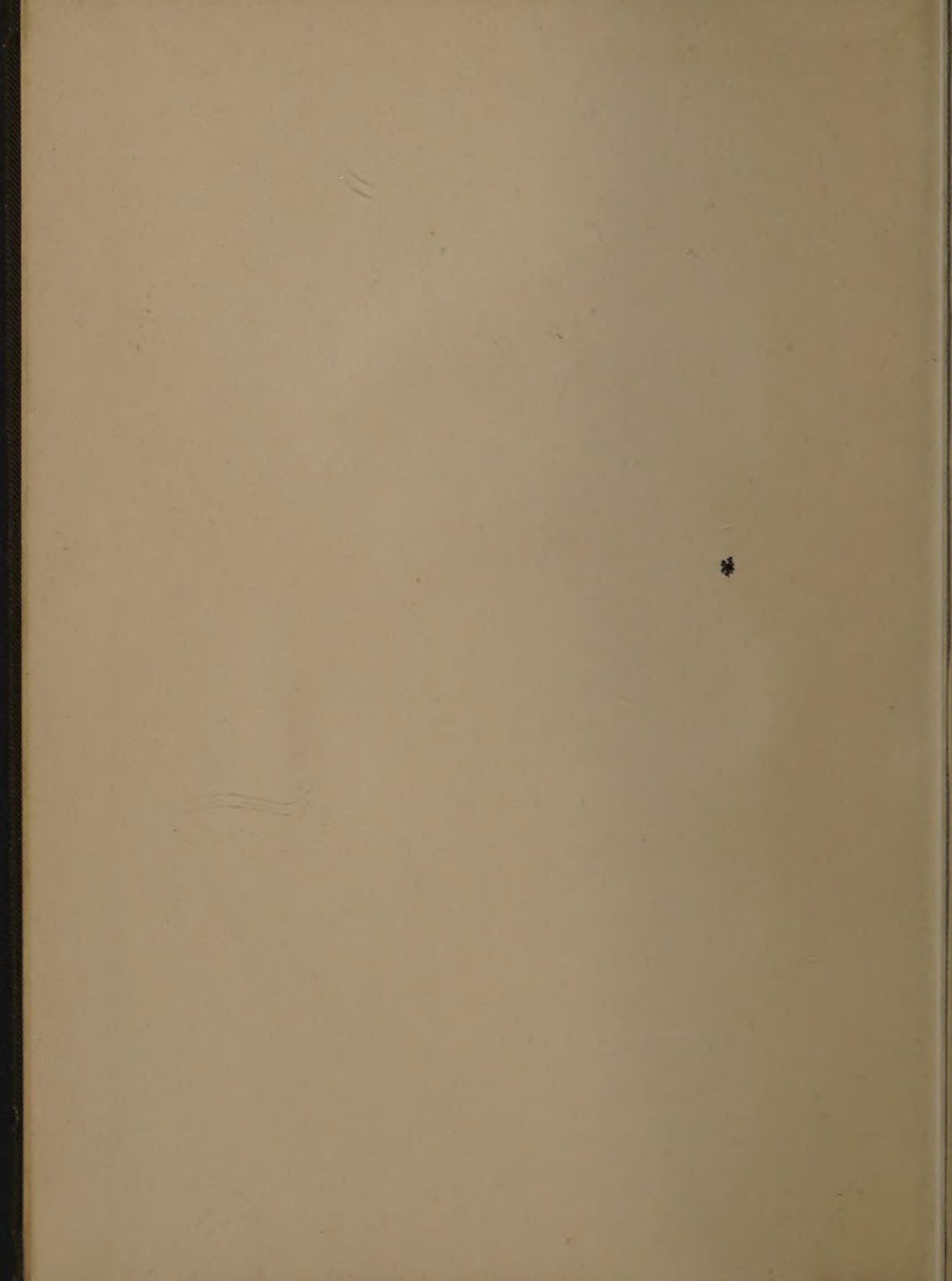


ANAKPEONTEIA

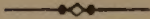
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J. Hughes '93,
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ANAKPEONTEIA




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ANACREONTICS

SELECTED AND ARRANGED

WITH NOTES

BY

ISAAC FLAGG



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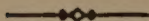
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PREFACE



THE Anacreontics, with their extreme simplicity of form and idea, afford the learner excellent material for memorizing and oral practice. As they are not accessible except in larger books, the present volume has been prepared containing a good number of the best of them. Care has been taken to offer a text as nearly as possible free from offences against sense or metre.

About sixty in all of these little poems have come down to us as works of Anacreon. The name Pseudo-Anacreon is a collective designation of the unknown writers who at various late periods of the literature, in a purely imitative spirit, without intent to deceive, counterfeited the attractive personality of the bard of Teos. The odes evince a genial familiarity with the classical poetry, and cannot fail to please the reader who is con-

tent to take them for what they were meant to be, and no more; their authors had the merit, rare in imitators, of not attempting too much.

Of the dialectic forms there are few which the student will not have learned from his Homer.

METRICAL SCHEMES



A

υ υ | — υ — υ | — —

Δότε μοι λύρην Ὀμήρου.

Odes II, XI, XXII, XXVI, XXX, XXXV.

B

υ υ | — υ — υ | — —

υ υ | — — υ υ | — —

Διονυσίης δέ μοί τις

φέρειτω ροῦν ἀπ' ὀπώρας.

The first verse (broken Ionic) is the same as A; the second (regular Ionic) occurs at intervals for the sake of variation. Sometimes a monosyllabic base is admitted.

Odes IX, XV, XVI, XXXIII, XXXIV.

C

υ | — υ | — υ | — υ | —

Θέλω θέλω μανῆναι.

Odes III, IV, V, VI, VII, VIII, XII, XVII, XVIII, XIX, XX, XXI, XXIII, XXIV, XXVII, XXVIII, XXIX, XXXI.

D

$\underline{\cup}$ | — \cup | — \cup | $\underline{\cup}$ | —
 | \sim \cup | — \cup | $\underline{\cup}$ | —

Φέρει γὰρ ἀμφὶ νώτοις

Σιδονίην γυναῖκα.

The first verse is the same as C; the second occurs at intervals for the sake of variation.

Odes XIII, XIV, XXXII.

E

$\underline{\cup}$ | — \cup | — $\underline{\cup}$ | — \cup | —
 $\underline{\cup}$ | — \cup | — \cup | $\underline{\cup}$ | —

Τί μοι γούν, τί μοι πόνων,

τί μοι μέλει μεριμνῶν;

The second verse is the same as C; the first occurs at intervals for the sake of variation. Ode X.

F

Ode I is scanned in two stanzas, as follows:

1	\sim \cup — \cup — \cup —	5
2	\sim \cup — \cup $\underline{\cup}$ —	6
3	\sim \cup \sim \cup — \cup —	7
4	\sim \cup — \cup — \cup —	8

G

Ode XXV, as follows:

| — — | — \cup \cup | — — |

ANAKPEONTEIA

ΑΝΑΚΡΕΟΝΤΕΙΑ



I

Ἑδυμελὴς Ἀνακρέων,
ἥδυμελὴς δὲ Σαπφώ·
Πινδαρικὸν δέ τί μοι μέλος
συγκεράσας τις ἐγχείοι.
5 τὰ τρία ταῦτά μοι δοκεῖ
καὶ Διόνυσος ἐλθών,
καὶ Παφίη λιπαρόχροος,
καὐτὸς Ἴερος ἂν ἐκπιεῖν.

II

Δότε μοι λύρην Ὀμήρου
φονίης ἄνευθε χορδῆς.
φέρε μοι κύπελλα θεσμῶν,
φέρε μοι νόμους κεράσσω,

I. — For the metre see scheme F.
5-8. 'Such a compound methinks
even Bacchus, or Aphrodite, or
Eros himself might come and
quaff.'

II. — 4. κεράσσω, hortative subj.,
governs νόμους in common with
φέρε. The aged toper speaks light-
ly of the statutes and laws when
he offers to take them in his cups

- 5 μεθύων ὅπως χορεύσω,
 ὑπὸ σώφρονος δὲ λύσσης,
 μετὰ βαρβίτων αἰείδων,
 τὸ παροίνιον βοήσω.
 δότε μοι λύρην Ὀμήρου
 10 φονίης ἄνευθε χορδῆς.

III

- Οἱ μὲν καλὴν Κυβήβην
 τὸν ἡμίθηλυν Ἄττιν
 ἐν οὖρεσιν βοῶντα
 λέγουσιν ἐκμανῆναι.
 5 οἱ δὲ Κλάρου παρ' ὄχθαις
 δαφνηφόροιό Φοίβου
 λάλον πiónτες ὕδωρ
 μεμνηότες βοῶσιν.

and stir them in his punch-bowl. For the figure of speech cf. the first ode, also *φιάλην λόγων* and *φιλημάτων κύπελλα* in other Anacreontics. 6. 'Inspired by a modest craze.' Cf. *χαριέντως μανῆναι* Ode XV, l. 13, and *μανίην μανείς ἀρίστην* elsewhere. He does not mean exactly *mania a potu*. 8. τὸ π., 'the song of wine.'

III.—Κυβ., obj. of βοῶντα, placed first as the *cause* of μανῆναι: cf. the arrangement below ll. 5 ff. and 9 ff. Attis is here represented as a frenzied lover of Cybêbe (Cybèle). 5. οἱ δέ: the antithesis with οἱ μὲν is a false one as far as the sense is concerned. The waters of the fount of Clarus, near Colophon, were sacred to Apollo, and excited

ἐγὼ δὲ τοῦ Λυαίου
 10 καὶ τοῦ μύρου κορεσθεῖς
 καὶ τῆς ἐμῆς ἐταίρης
 θέλω θέλω μανῆναι.

IV

Ἄφες με, τοὺς θεοὺς σοι,
 πιεῖν πιεῖν ἀμυστί·
 θέλω θέλω μανῆναι.
 ἐμαίνειτ' Ἀλκμέων τε
 5 χῶ λευκόπους Ὀρέστης,
 τὰς μητέρας κτανόντες·
 ἐγὼ δὲ μηδένα κτάς,
 πιὼν δ' ἐρυθρὸν οἶνον
 θέλω θέλω μανῆναι.

prophetic inspiration. 9. Λ. In another ode, with a play on the supposed meaning, ὁ Βάκχος ὁ λυσίφρων Λυαῖος. 10. μύρου, 'perfume.' 12. "*Dulce mihi furere.*" "*Insanire iuvat.*" There is no word expressed answering to βοῶντα and βοῶσιν above, but cf. Ode II, l. 8.

IV.—Τοὺς θ. σ., 'I conjure you,' ὁμνυμι is omitted. 2. ἀμυστί, 'deep and long.' 4, 5. Alcmaeon (Ἀλκμαίων), son of Amphiaraus and Eriphyle, had, like Orestes, slain his mother to avenge his father's death. Both were driven mad by the Furies. χῶ = καὶ ὁ. λευκόπους describes the barefooted

- 10 ἐμαίνετ' Ἡρακλῆς πρὶν
 δεινὴν κλονῶν φαρέτρην
 καὶ τόξον Ἰφίτειον·
 ἐμαίνετο πρὶν Αἴας
 μετ' ἀσπίδος κραδαίνων
 15 τὴν Ἑκτορος μάχαιραν·
 ἐγὼ δ' ἔχων κύπελλον
 καὶ στέμμα τοῦτο χαίταις,
 οὐ τόξον, οὐ μάχαιραν,
 θέλω θέλω μανῆναι.

V

- Ἡ γῇ μέλαινα πίνει,
 πίνει δὲ δένδρε' αὖ γῆν,
 πίνει θάλασσα δ' αὔρας,
 ὁ δ' ἥλιος θάλασσαν,
 5 τὸν δ' ἥλιον σελήνη·
 τί μοι μάχεσθ', ἐταῖροι,
 καὐτῷ θέλουντι πίνειν;

fugitive. 10. The final consonant is occasionally left unaspirated, as in Hdt. πρίν, 'of old.' 12. With the weapons of Iphitus, whom the hero had slain, H. afterwards in a

frenzy killed his own wife and children. 15. μάχαιραν, presented to A. by Hector, Iliad VII, 303.

V. — καὐτῷ = καὶ αὐτῷ: 'if I too choose to drink.'

VI

- Τὸν ἄργυρον τορεύσας,
 "Ἡφαιστέ, μοι ποίησον —
 πανοπλίαν μὲν οὐχί·
 τί γὰρ μάχαισι κἄμοί;
 5 ποτήριον δὲ κοῖλον
 ὅσον δύνῃ βάθυνον.
 ποίει δέ μοι κατ' αὐτοῦ
 μήτ' ἄστρα μήτ' ἀμάξας,
 μὴ στυγνὸν Ὠρίωνα,
 10 ἀλλ' ἀμπέλους χλοώσας
 καὶ βότρυας γελῶντας
 σὺν τῷ καλῷ Λυαίῳ.

VII

Ὅ πλοῦτος εἴ γε χρυσοῦ
 τὸ ζῆν παρείχε θνητοῖς,
 ἐκαρτέρουν φυλάττων,

VI.—3, 4. 'A suit of armor I don't propose: what have I to do with battles?' κἄμοί = καὶ ἐμοί.
 6. βάθυνον, aor. imp. 7. κατ' αὐτοῦ, 'upon it.' 9. στυγνόν: the constellation was an unpropitious one;

"*aquosus*," "*saevus*," "*tristis Orion*."

VII.—Εἴ γε, 'if only.' 3. 'I should take mighty good care of it.' The apodosis is one which would

- ἵν', ἂν θανεῖν ἐπέλθῃ,
 5 λάβῃ τι καὶ παρέλθῃ.
 εἰ δ' οὖν τὸ μὴ πρίασθαι
 τὸ ζῆν ἔνεστι θνητοῖς,
 τί χρυσὸς ὠφελεῖ με;
 θανεῖν γὰρ εἰ πέπρωται,
 10 τί καὶ μάτην στενάζω;
 τί καὶ γόους προπέμπω;
 ἐμοὶ γένοιτο πίνειν,
 πινόντι δ' οἶνον ἡδὺν
 ἐμοῖς φίλοις συνεῖναι.

VIII

- Οὐ μοι μέλει τὰ Γύγεω,
 τοῦ Σαρδίῳ ἀνακτος,
 οὐδ' εἶλέ πώ με ζῆλος,
 οὐδὲ φθονῶ τυράννοις.
 5 ἐμοὶ μέλει μύροισιν

regularly have ἂν. 5. λάβῃ τι, sc. ὁ θάνατος: allow himself to be bought off, that is. Cf. Ode XXVIII, l. 12. 6. εἰ δ' οὖν, 'since however.' μὴ is illogically placed. 10, 11. τί καί, 'why pray?' 12. ἐμοὶ γέν., 'be it mine,' etc.

VIII. — 'I care not for the wealth of the Lydian Gyges, nor have I ever been seized with emulation or envy of princes.' Γύγεω, pronounced as a dissyllable. 2. Σαρδ., G. was an ancestor of Croesus. 5-8. Notice the rhymes.

καταβρέχειν ὑπήνην,
 ἔμοι μέλει ῥόδοισιν
 καταστέφειν κάρηνα.
 τὸ σήμερον μέλει μοι,
 10 τὸ δ' αὖριον τίς οἶδεν;
 ὥς οὖν ἔτ' εὖδι' ἐστίν,
 καὶ πῖνε καὶ κύβευε
 καὶ σπένδε τῷ Λυαίῳ,
 μὴ νοῦσος, ἣν τις ἔλθῃ,
 15 μὴ δεῖν λέγῃ σε πίνειν.

IX

Τί με τοὺς νόμους διδάσκεις
 καὶ ῥητόρων ἀνάγκας;
 τί δ' ἔμοι λόγων τοσοῦτων
 τῶν μηδὲν ὠφελούντων;
 5 μᾶλλον δίδασκε πίνειν
 ἀπαλὸν πῶμα Λυαίου,

8. κάρ., plur. for sing. 11. εὖδια, neut. pl., 'whilst all is yet serene.'

IX. — 2. 'Lawyers' arguments.' 3, 4. μέλει is omitted. 'What care I for all these long, unprofitable

discussions?' The veteran sybarite is disposed to rebel against an uncongenial environment. Cf. Ode II. Nothing of the sort surrounded the true Anacreon. 6. The rhythm is varied in ll. 6, 8, 12, 13. See

μᾶλλον δίδασκε παίζειν
 μετὰ χρυσῆς Ἀφροδίτης.
 πολιαί κάραν στέφουσιν·
 10 βάλ' ὕδωρ, δὸς οἶνον, ὦ παῖ,
 ψυχὴν δέ μου κάρωσον.
 βραχὺ μὴ ζῶντα καλύπτεις,
 ὁ θανὼν οὐκ ἐπιθυμεῖ.

X

Ὅταν πῖω τὸν οἶνον,
 εὖδουσιν αἱ μέριμναι.
 τί μοι γόων, τί μοι πόνων,
 τί μοι μέλει μεριμνῶν;
 5 θανεῖν με δεῖ κἄν μὴ θέλω,
 τί τὸν βίον πλανῶμαι;
 πῖωμεν οὖν τὸν οἶνον
 τὸν τοῦ καλοῦ Λυαίου,
 σὺν τῷ δὲ πίνειν ἡμᾶς
 10 εὖδουσιν αἱ μέριμναι.

scheme B. 11. κάρωσον, 'put to sleep.' 12. βραχύ, 'shortly.' μὴ ζῶντα, like μηδὲν ὄντα, sc. με. καλ., pres. for fut. 13. οὐκ ἐπ., 'has no longings.'

X.—“*Dissipat Euhus curas edaces.*” For the metre see scheme E. The variation is in ll. 3, 5. 5. κἄν = καὶ ἄν. 6. τὸν βίον πλ., 'let my life escape me,' fail to enjoy it.

XI

- Ἐπὶ μυρσίναῖς τερείναῖς
 ἐπὶ λωτίναις τε ποίαις
 στορέσας θέλω προπίνειν,
 ὁ δ' Ἴερος χιτῶνα δήσαξ
 5 ὑπὲρ αὐχένος παπύρῳ
 μέθυ μοι διακονεῖτω.
 τροχὸς ἄρματος γὰρ οἶα
 βίοτος τρέχει κυλισθεῖς,
 ὀλίγη δὲ κεισόμεσθα
 10 κόνις ὀστέων λυθέντων.
 τί σε δεῖ λίθον μυρίζειν;
 τί δὲ γῇ χέειν μάταια;
 ἐμὲ μᾶλλον, ὥς ἔτι ζῶ,
 μύρισον, ῥόδοις δὲ κρᾶτα
 15 πύκασον, κάλει δ' ἐταίρην.

XI. — 3. στορέσας, intr., as if στ.
 ἑμαυτόν, “*stratus*.” 4-6. Eros
 figures as waiter. Tying the tunic
 with papyrus-cord is to represent
 him as an Egyptian slave. αὐχένος,
 ‘shoulder.’ 7, 8. ‘Like a chariot-
 wheel life goes spinning by.’ 9, 10.
 κόνις, pred. “*Vos cinis exiguis*

iacebitis.” λύω, of dissolution,
 decay. 11, 12. Tombstones were
 decorated with garlands and an-
 ointed with oil, and drink-offer-
 ings (χοαί) of wine, milk, and
 honey were poured out on the
 graves. μάταια, adv., like μάτην.
 13. ὥς, as in Ode VIII, l. 11.

πρὶν ἐκεῖσε δεῖ μ' ἀπελθεῖν
 ὑπὸ νερτέρων χορείας,
 σκεδάσαι θέλω μερίμνας.

XII

Λέγουσιν αἱ γυναῖκες·
 Ἐνακρέων, γέρων εἶ·
 λαβὼν ἔσοπτρον ἄθρει
 κόμας μὲν οὐκέτ' οὔσας,
 5 ψιλὸν δέ σευ μέτωπον.
 ἐγὼ δὲ τὰς κόμας μέν,
 εἴτ' εἰσὶν εἴτ' ἀπῆλθον,
 οὐκ οἶδα· τοῦτο δ' οἶδα,
 ὥς τῷ γέροντι μᾶλλον
 10 πρέπει τὸ τερπνὰ παίζειν
 ὅσῳ πέλας τὰ Μοίρης.

XIII

Ἐγὼ γέρων μὲν εἰμι,
 νέων πλέον δὲ πίνω·

16, 17. 'Down there to join the dance of the dead.'

XII.—3. ἄθρει, pres. imp. 6. 'As for my hair,' etc. 10. τερπνά,

adv. 11. ὅσῳ π., for ὅσῳ μᾶλλον π., 'the nearer.' τὰ M., 'the hand of Fate' we might say.

XIII.—The bard gives a good

- κἄν μὲν δέῃ χορεύειν,
 Σειληνὸν ἐν μέσοισι
 5 μιμούμενος χορεύσω,
 σκῆπτρον ἔχων τὸν ἄσκόν.
 ὃ δ' οὐδέν ἐσθ' ὁ νάρθηξ.
 ὁ μὲν θέλων μάχεσθαι
 (πάρεστι γάρ) μαχέσθω.
 10 ἐμοὶ κύπελλον, ὦ παῖ,
 μελιχρὸν οἶνον ἡδὺν
 ἐγκεράσας φόρησον.
 ἐγὼ γέρων μὲν εἰμι,
 νέων πλέον δὲ πίνω.

XIV

Φιλῶ γέροντα τερπνόν,
 φιλῶ νέον χορευτήν.

caricature of himself: Silenus, the bald-headed old satyr, reeling in the midst of his crew with his wine-skin always at hand to prop him up. 6. σκῆπτρον, pred., 'for a staff.' The rhythm is varied in ll. 6 and 12. See scheme D. 7. ὃ, anticipatory: 'the narthex, that's

no good.' The n. was the usual wand of the bacchanal, but the bard wants a stick that will hold wine. 9. πάρεστι, 'the way is clear,' 'there's nothing to hinder.' Cf. Ode VI, l. 4.

XIV.—Τερπνόν, 'sportive,' cf. Ode XII, l. 10.

ἂν δ' ὁ γέρων χορεύῃ,
 τρίχας γέρων μέν ἐστιν,
 5 τὰς δὲ φρένας νεάζει.

XV

Ὅτ' ἐγὼ νέων ὄμιλον
 ἐσορῶ, πάρεστιν ἥβη·
 τότε δῆ, τότ' ἐς χορείην
 ὁ γέρων ἐγὼ πτεροῦμαι,
 5 πολὺν γῆρας ἐκὰς δῆ.
 ῥόδα δὸς, θέλω στέφεσθαι,
 νέος ἐν νέοις χορεύσω·
 Διονυσίης δέ μοι τις
 φερέτω ῥοῦν ἀπ' ὀπώρης,
 10 ἵν' ἴδῃ γέροντος ἀλκὴν
 δεδαηκότος μὲν εἰπεῖν,
 δεδαηκότος δὲ πινεῖν
 χαριέντως τε μανῆναι.

3. See scheme D. 4, 5. τρίχ. φρέν., acc. of specification.

XV.—3, 4. ἐς χ. πτεροῦμαι, 'am in a flutter for the dance.'

5. Rhythm varied in ll. 5, 9, 13.

8, 9. Δ. ὀπώρη is the grape. 11. δεδαηκ., 'skilled.' 13. 'To rave genteelly.' Beyond this there is nothing.

XVI

- Ποθέω μὲν Διονύσου
 φιλοπαίγμονος χορείας,
 φιλέω δ' εὖτ' ἂν ἐφήβου
 μετὰ συμπότου λυρίζω.
 5 στεφανίσκους δ' ὑακίνθων
 κροτάφοισιν ἀμφιπλέξας
 μετὰ παρθένων ἀθύρειν
 φιλέω μάλιστα πάντων.
 φθόνον οὐκ οἶδ' ἐμὸν ἦτορ,
 10 φιλολοιδόροιο γλώττης
 φεύγω βέλεμνα κωφά,
 στυγέω μάχας παροίνους.
 πολυκώμους κατὰ δαῖτας
 νεοθηλέσσ' ἅμα κούραις
 15 ὑπὸ βαρβίτῳ χορεύων
 βίον ἥσυχον φέρωμεν.

XVI. — Rhythm varied in ll. 1, 3,
 5, 9, 13, 14, 11. κωφά, 'pointless.'
 12. "*Bacchum sanguineis pro-*

hibete rixis." 14. νεοθ., 'bloom-
 ing.' 15. ὑπό, regularly denoting
 musical accompaniment.

XVII

Θέλω λέγειν Ἀτρείδας,
 θέλω δὲ Κάδμον ᾄδειν,
 ὁ βάρβιτος δὲ χορδαῖς
 Ἔρωτα μῦνον ἤχει.

- 5 ἤμειψα νεῦρα πρῶην
 καὶ τὴν λύρην ᾠπασαν·
 καὶ γὰρ μὲν ἦδον ἄθλους
 Ἡρακλέους, λύρη δὲ
 ἔρωτας ἀντεφώνει.
 10 χαίροιτε λοιπὸν ἡμῖν,
 ἥρωες· ἡ λύρη γὰρ
 μόνους ἔρωτας ᾄδει.

XVIII

Θέλω θέλω φιληῆσαι.
 ἔπειθ' Ἔρωτος φιλεῖν με,

XVII.—Λέγειν, regularly of epic description. 3, 6. βάρβιτος and λύρα are used synonymously. 5. ἤμειψα, fr. ἀμείβω. 7. καὶ γὰρ = καὶ ἐγώ. 9. ἀντεφώνει, 'would sound in response.' 10, 11. 'Farewell

henceforth, I say, ye heroes!' λοιπόν, for the usual τὸ λ. ἡμῖν, ethical dat., as often with χαῖρε and similar expressions.

XVIII.—2, 4. ἔπειθ', ἐπίσθην: observe the different tenses; tried

- ἐγὼ δ' ἔχων νόημα
 ἄβουλον οὐκ ἐπείσθην.
 5 ὃ δ' εὐθὺν τόξον ἄρας
 καὶ χρυσέην φαρέτρην
 μάχη με προῦκαλεῖτο.
 κἀγὼ λαβὼν ἐπ' ὤμων
 θώρηχ', ὅπως Ἀχιλλεύς,
 10 καὶ δοῦρα καὶ βοείην
 ἐμαρνάμην Ἐρωτι.
 ἔβαλλ', ἐγὼ δ' ἔφευγον.
 ὥς δ' οὐκ ἔτ' εἶχ' ὀιστούς,
 ἥσχαλλεν· εἶτ' ἑαυτὸν
 15 ἀφῆκεν ὥς βέλεμνον,
 μέσος δὲ καρδίας μευ
 ἔδυνε καί μ' ἔλυσεν.
 μάτην δ' ἔχω βοείην
 καὶ δοῦρα καὶ μάχαιραν.
 20 τί γὰρ βάλωμεν ἔξω,

to persuade, but did not succeed.
 5. ἄρας, fr. αἶρω, aor. ptep. 7.
 'Challenged me to combat.' 10.
 βοείην, 'shield.' 12. ἔφευγον,
 'dodged' his missiles. Cf. Ode
 XVI, l. 11. 14-17. 'Then of a
 sudden (aor.) let fly himself as dart,

penetrated to my heart's core, and
 undid me.' μέσος καρδίας, instead
 of μέσσην καρδίην, is adapted to the
 subject in form; cf. Ode XX, l. 2.
 20, 21. 'Why shoot without, when
 the fight occupies me within?'
 βάλωμεν, plur. for sing.

μάχης ἔσω μ' ἐχούσης ;
θέλω θέλω φιλήσαι.

XIX

Εἰ φύλλα πάντα δένδρων
ἐπίστασαι κατειπεῖν,
εἰ κύματ' οἶδας εὐρεῖν
τὰ τῆς ὅλης θαλάσσης,
5 σὲ τῶν ἐμῶν ἐρώτων
μόνον ποιῶ λογιστήν.
πρῶτον μὲν ἔξ Ἀθηνῶν
ἔρωτας εἴκοσιν θὲς
καὶ πεντεκαίδεκ' ἄλλους.
10 ἔπειτα δ' ἐκ Κορίνθου
θὲς ὄρμαθούς ἐρώτων·
Ἀχαΐης γάρ ἐστιν,
ὅπου καλαὶ γυναῖκες.
τίθει δὲ Λεσβίους μοι
15 καὶ μέχρι τῶν Ἰώνων

XIX. — 3. οἶδας = οἶσθα. 6. ποιῶ : the first syllable is scanned short. 8. θὲς, 'set down.' τίθημι, regularly of the accountant (λο-

γιστής). 11. ὄρμαθούς, 'stacks.' 12, 13. An allusion to Homer's Αχαΐδα καλλιγύναικα. 14. τίθει, pres. imp., 'go on and set down.'

- καὶ Καρίης Ῥόδου τε
 δισχιλίους ἔρωτας.
 τί φῆς ; ἐκηριώθης ;
 οὐ̃πω Σύρους ἔλεξα,
 20 οὐ̃πω πόθους Κανώβου,
 οὐ̃ τῆς ἅπαντ' ἐχούσης
 Κρήτης, ὅπου πόλεσσιν
 Ἔρωσ ἐποργιάζει.
 τί σοι θέλεις ἀριθμεῖν
 25 τοὺς ἐκτὸς αὖ Γαδείρων,
 τοὺς Βακτρίων τε κινδῶν
 ψυχῆς ἐμῆς ἔρωτας ;

XX

Σὺ μέν, φίλη χελιδών,
 ἐτησίη μολοῦσα

18. ἐκηριώθης ; 'wast dumfound-
 ed?' 20. πόθους, synonym of ἔρω-
 τας, 'flames.' Canobus, in Egypt,
 near Alexandria. 21. ἅπαντ' ἐχ.,
 'all-possessing.' The poets from
 Homer down descant upon the
 wealth, fertility, and populousness

of Crete with its hundred cities.
 25. τὰ Γάδαιρα, Cadiz. "*Septimi
 Gades aditure mecum.*" "Far in
 sea by West Spain." 26. κινδῶν
 = καὶ Ἰνδῶν. There is point in all
 the names of places.

XX.—2. ἐτησίη, adj. for adv.

θέρει πλέκεις καλήν,
 χειμῶνι δ' εἰς ἄφαντος
 5 ἦ Νεῖλον ἦ 'πὶ Μέμφιν·
 Ἔρως δ' αἰὲ πλέκει μεν
 ἐν καρδίῃ καλήν.
 πόθος δ' ὃ μὲν πτεροῦται,
 ὃ δ' ὠόν ἐστιν ἀκμήν,
 10 ὃ δ' ἡμίλεπτος ἦδη,
 βοή δὲ γίγνεται αἰεὶ
 κεχηνότων νεοσσῶν.
 ἐρωτιδεῖς δὲ μικροὺς
 οἱ μείζονες τρέφουσιν,
 15 οἱ δὲ τραφέντες εὐθὺς
 πάλιν κύουσιν ἄλλους.
 τί μῆχος οὖν γένηται;
 οὐ γὰρ σθένω τοσούτους
 ἔρωτας ἐκσοβῆσαι.

4. εἰς ἄφ., 'art off again.' 5. ἐπί
 governs both nouns. 6. αἰεὶ, em-
 phatic. 8. πόθος, partitive apposi-
 tion. 9. ἀκμήν, 'at best.' 11, 12.
 'And there goes up a continual

clamor of gaping nestlings.' κεχ.
 fr. χάσκω. 13. ἐρωτιδεῖς is a dim-
 inutive form; -δεῖς = -ling. 17.
 'Now what is to be done about
 it?'

XXI

Σὺ μὲν λέγεις τὰ Θήβης,
 ὃ δ' αὖ Φρυγῶν αὐτάς,
 ἐγὼ δ' ἐμὰς ἀλώσεις·
 οὐχ ἵππος ὥλεσέν με,
 5 οὐ πεζός, οὐχὶ νῆες,
 στρατὸς δὲ καινὸς ἄλλος
 ἀπ' ὀμμάτων με βάλλων.

XXII

Μεσονυκτίοις ποτ' ὥραις,
 στρέφεται ὅτ' Ἄρκτος ἤδη
 κατὰ χεῖρα τὴν Βοώτου,
 μερόπων δὲ φύλα πάντα
 5 κέαται κόπῳ δαμέντα,
 τότε Ἐρως ἐπισταθεὶς μευ

XXI.—'One sings the tale of Thebes, another in his turn the Trojan battles, I victories over me myself.' λέγ. as in Ode XVII. 3. ἐμὰς, for an obj. gen. 4. ἵππος, 'cavalry.' 6. καινός, 'of a new sort,' specified in ἀπ' ὀμμάτων.

XXII.—2, 3. στρέφεται ἤδη, etc., 'begins to verge at Boötes' hand.' στρέφ. here of passing the point nearest the horizon, but in Homer of the Bear 'wheeling' around the pole. 5. κέαται = κείνται. 6, 7. 'Stopped and proceeded to knock

- θυρέων ἔκοπτ' ὀχῆας.
 τίς, ἔφην, θύρας ἀράσσει ;
 κατὰ μευ σχίζεις ὀνείρους.
 10 ὁ δ' Ἴερος, ἀνοίγε, φησὶν·
 βρέφος εἰμί, μὴ φόβησαι·
 βρέχομαι δὲ κασέληνον
 κατὰ νύκτα πεπλάνημαι.
 ἐλέησα ταῦτ' ἀκούσας,
 15 ἀνὰ δ' εὐθὺ λύχνον ἄψας
 ἀνέωξα, καὶ βρέφος μὲν
 ἐσορῶ φέροντα τόξον
 πτέρυγας τε καὶ φαρέτρην.
 παρὰ δ' ἰστίην καθῖσα
 20 παλάμαις τε χεῖρας αὐτοῦ
 ἀνέθαλπον, ἐκ δὲ χαίτης
 ἀπέθλιβον ὑγρὸν ὕδωρ.
 ὁ δ' ἐπεὶ κρύος μεθῆκεν,

at my bolted doors.' ἐπισταθείς, fr. ἐφίστημι, aor. pass. pterp., in sense like ἐπιστάς. θυρέων ὀχῆας, only a poetic expansion of θύρας. κόπτω, of ordinary knocking at the door; ἀράσσω, of banging loudly. 9. κατασχίζεις, 'dost interrupt';

tnesis, as in ll. 15, 29. 12. κάσ. = καὶ ἀσέληνον. 13. πεπλ., 'have lost my way'; cf. Ode X, l. 6. 16. βρέφος μὲν, 'a child to be sure.' The Eros of the Anacreontics is *Cupid*, not the antique god. 19. καθῖσα, fr. καθίζω, aor.

φέρει, φησί, πειράσωμεν
 25 τόδε τόξον, εἴ τί μοι νῦν
 βλάβεται βραχεῖσα νευρή.
 τανύει δὲ καί με τύπτει
 μέσον ἥπαρ, ὥσπερ οἷστρος.
 ἀνὰ δ' ἄλλεται καχάζων,
 30 ξένε δ', εἶπε, συγχάρηθι.
 κέρας ἀβλαβὲς μὲν ἔστιν,
 σὺ δὲ καρδίην πονήσεις.

XXIII

Ἔρωτα κήρινόν τις
 νεηνίης ἐπώλει.
 ἐγὼ δέ οἱ παραστάς,
 πόσου θέλεις, ἔφην, σοὶ
 5 τὸ τυχθὲν ἐκπρίωμαι;
 ὃ δ' εἶπε δωριάζων,

26. βραχεῖσα, fr. βρέχομαι, aorist passive participle. 28. A similar comparison Ode XXIV at end. 30. συγχάρηθι, 'congratulate me,' fr. συγχαίρω, aor. pass. 31, 32. 'My bow is unhurt, but your heart will hurt you.' καρδίην, acc. of specification.

XXIII. — 2. ἐπώλει, imperf., 'wanted to sell.' 3-5. 'Stepping up to him, How much, said I, shall I give you for the work?' πόσου, gen. of price. σοί, dat. of interest, with the leading verb ἐκπρίωμαι. τυχθὲν, fr. τεύχω. 6-11. He is made to speak Doric to give him

- λάβ' αὐτὸν ὁππόσου λῆς ·
 ὅπως δ' ἂν ἐκμάθῃς πᾶν,
 οὐκ εἰμὶ καροτέχνας,
 10 ἀλλ' οὐ θέλω συνοικεῖν
 Ἔρωτι παντορέκτα.
 δὸς οὖν, δὸς αὐτὸν ἡμῖν
 δραχμῆς, καλὸν σύνευνον.
 Ἔρωσ, σὺ δ' εὐθέως με
 15 πύρωσον · εἰ δὲ μή, σὺ
 κατὰ φλογὸς τακήσῃ.

XXIV

- Ἔρωσ ποτ' ἐν ῥόδοισιν
 κοιμωμένην μέλιτταν
 οὐκ εἶδεν, ἀλλ' ἐτρώθη
 τὸν δάκτυλον παταχθείς.
 5 δραμὼν δὲ καὶ πετασθείς

the air of a foreign vender. λῆς, fr. λάω (for θέλω), καροτέχνας, and παντορέκτα (ᾱ for η), are Doric. 8, 9. He is not, then, an image-maker, as the question (l. 5) seemed to imply. 11. παντορέκτης (ῥέζω) = παντοῦργος = πανοῦργος, 'rascally.' 12, 13. Said by the

poet to the seller. 14-16. To the figurine: 'Inflame me or you shall perish in the flames yourself.' τακήσῃ, fr. τήκω, 'melt,' fut. pass.

XXIV.—3, 4. 'Got a sting in the finger.' ἐτρώθη, fr. τιτρώσκω. 5, 6. πετ., fr. πετάννυμι: 'with

- τὰς χεῖρας ὠλόλυξεν
 πρὸς τὴν καλὴν Κυθήρην·
 ὄλωλα, μᾶτερ, εἶπεν,
 ὄλωλα κάποθνήσκω·
- 10 ὄφεις μ' ἔτυψε μικρὸς
 πτερωτὸς ὃν καλοῦσιν
 μέλιτταν οἱ γεωργοί.
 ἃ δ' εἶπεν· εἰ τὸ κέντρον
 πονεῖ τὸ τᾶς μελίττας,
- 15 πόσον δοκεῖς πονοῦσιν,
 Ἔρωσ, ὅσους σὺ βάλλεις;

XXV

Αἱ Μοῦσαι τὸν Ἔρωτα
 δήσασαι στεφάνοισι
 τῷ Κάλλει παρέδωκαν.
 καὶ νῦν ἡ Κυθήρεια

outstretched hands raised a piteous cry.' 9. 'I'm undone, I'm a dead man.' There is a trifling jingle between ὠλόλυξεν and ὄλωλα. κάποθν. = καὶ ἀποθνήσκω. 13, 14. ἃ, τᾶς μελίττας, and μᾶτερ above, Dor. forms. πονεῖ, 'hurts,' trans., but

in the foll. l. intrans., as usual. 15. δοκεῖς, 'do you suppose,' parenthetical, like the common θέλεις, ἄγε, φέρε, etc.

XXV.—Purely allegorical. For the metre see scheme G. 3. παρέδωκαν, 'gave in charge.'

- 5 ζητεῖ λύτρα φέρουσα
 λύσασθαι τὸν Ἔρωτα.
 καὶ λύση δέ τις αὐτόν,
 οὐκ ἔξεισι, μενεῖ δέ·
 δουλεύειν δεδίδακται.

XXVI

- Διὰ νυκτὸς ἐγκαθεύδων
 ἀλιπορφύροις τάπησιν,
 γεγανυμένος Λυαίῳ,
 ἐδόκουν ἄκροισι ταρσοῖς
 5 δρόμον ὥκυν ἐκτανύειν
 μετὰ παρθένων ἀθύρων.
 ἐπεκερτόμουν δὲ παῖδες
 ἀπαλώτεροι Λυαίου
 δακέθυμά μοι λέγοντες
 10 διὰ τὰς καλὰς ἐκείνας.

6, 7. λύσασθαι is to get a prisoner released; λύσαι, to release him, on receipt of the ransom. Cf. Iliad I, 11, 13, 20. 7. 'But even tho' he be released.' 8. ἔξεισι, fut., sc. ἐκ τῶν δεσμῶν.

XXVI.— See Homer, Il. XXII, 199.

4, 5. 'Methought on tip-toe' (he felt very light in his sleep) 'I was running a long, swift course.' "*Extendere cursus.*"

ἐθέλοντα δ' αὖ φιλήσαι
 φύγον ἐξ ὕπνου με πάντες,
 μεμονωμένος δ' ὁ τλήμων
 πάλιν ἤθελον καθεύδειν.

XXVII

Τί σοι θέλεις ποιήσω,
 τί, κωτίλη χελιδών;
 τὰ ταρσά σευ τὰ κοῦφα
 θέλεις λαβὼν ψαλίξω;
 5 ἢ μᾶλλον ἔνδοθέν σευ
 τὴν γλῶσσαν, ὡς ὁ Τηρεὺς
 ἐκεῖνος, ἐκθερίξω;
 τί μευ καλῶν ὀνείρων
 ὑπορθρίαισι φωναῖς
 10 ἀφήρπασας Βάθυλλον;

11. φιλήσαι, 'kiss.' 12. φύγον, 'vanished,' and he awoke of course. Notice the omitted augment. 13. ὁ τλήμων has the force of an interjection, 'poor me!'

XXVII.—2. κωτίλη, 'twittering.'
 3-7. 'Am I to take you and clip those light wings, or shall I rather

cut the tongue from your mouth like Tereus of old?' The allusion is to the story of Philomela and Proene. -ίξω, aor. subj. Doric, fr. -ίζω. 8, 10. 'What do you mean by snatching away Bathyllus from my fine dreams?' In plain terms, κατὰ μεν σχίζεις ὀνείρους.

XXVIII

- Ἐρασμὶή πέλεια,
 πόθεν πόθεν πέτασσαι;
 πόθεν μύρων τοσούτων
 ἐπ' ἡέρος θέουσα
- 5 πνέεις τε καὶ ψεκάζεις;
 τίς εἶ; τί σοι μέλει δέ;
 Ἀνακρέων μ' ἔπεμψεν
 πρὸς παῖδα, πρὸς Βάθυλλον,
 τὸν ἄρτι τῶν ἀπάντων
- 10 κρατοῦντα καὶ τύραννον.
 πέπρακέ μ' ἡ Κυθήρη
 λαβοῦσα μικρὸν ὕμνον,
 ἐγὼ δ' Ἀνακρέοντι
 διακονῶ τοσαῦτα·
- 15 καὶ νῦν, ὄρᾳς, ἐκείνου
 ἐπιστολὰς κομίζω.

XXVIII. — 1-6. The dove on her errand is accosted by a stranger. 5. 'Art redolent and reeking.' 7-end. The dove replies. 9, 10. 'Him who of late is lord and master of all'; the reigning favorite, that

is. The name B. belongs to the history of the true Anacreon. 11. πέπρ., fr. πιπράσκω. 12. Sold for a mere song. 14. τοσ., services 'of such consequence' as this one.

- καί φησιν εὐθέως με
 ἐλευθέρην ποιήσῃν.
 ἐγὼ δέ, κῆν ἀφῆ με,
 20 δούλη μενῶ παρ' αὐτῷ·
 τί γάρ με δεῖ πέτασθαι
 ὄρη τε καὶ κατ' ἀγρούς,
 καὶ δένδρεσιν καθίζῃν
 φαγοῦσαν ἄγριόν τι;
 25 τανῦν ἔδω μὲν ἄρτον
 ἀφαρπάσασα χειρῶν
 Ἀνακρέοντος αὐτοῦ·
 πιεῖν δέ μοι δίδωσι
 τὸν οἶνον ὃν προπίνει·
 30 πιοῦσα δ' αὖ χορεύω
 καὶ δεσπότην γέροντα
 πτεροῖσι συσκιάζω.
 κοιμωμένη δ' ἐπ' αὐτῷ
 τῷ βαρβίτῳ καθεύδω.
 35 ἔχεις ἅπαντ'· ἄπελθε·
 λαλιστέραν μ' ἔθηκας,
 ἄνθρωπε, καὶ κορώνης.

19. κῆν = καὶ ἦν. 22. κατά: cf. thing uncivilized to eat.' 36.
 Ode XX, l. 5. 24. 'With some- λαλιστέραν, fr. λάλος, comp.

XXIX

Φύσις κέρατα ταύροις,
 ὀπλὰς δ' ἔδωκεν ἵπποις,
 ποδωκίην λαγωοῖς,
 λέουσι χάσμ' ὀδόντων,
 5 τοῖς ἰχθύσιν τὸ νηκτόν,
 τοῖς ὀρνέοις πέτασθαι,
 τοῖς ἀνδράσιν φρόνημα.
 γυναιξὶν οὐκ ἔτ' εἶχεν.
 τί οὖν ; δίδωσι κάλλος
 10 ἀντ' ἀσπίδων ἀπασῶν,
 ἀντ' ἐγχείων ἀπάντων.
 νικᾷ δὲ καὶ σίδηρον
 καὶ πῦρ καλή τις οὔσα.

XXX

Ἀγε ζωγράφων ἄριστε,
 Ῥοδίης κάρανε τέχνης,

XXIX. — Κέρατα, thus scanned here. 4. χάσμ' ὀδ., 'yawning rows of teeth.' χάσμα is der. fr. χάσκω: cf. Ode XX, l. 12. 5. τὸ νηκτόν, 'the art of swimming.' 7. φρόνημα, 'courage.'

XXX. — The syllable is allowed to stand short before the initial ζ. Cf. Ode VIII, l. 3. See, however, also Ode XXII, l. 9. 2. The painter Protogenes, for example, lived in Rhodes. κάρανε, 'master.'

- γράφε τὴν ἐμὴν ἑταίρην
ἀπεοῦσαν, ὥς ἂν εἴπω.
- 5 γράφε μοι τρίχας τὸ πρῶτον
ἀπαλὰς τε καὶ μελαίνας·
ὁ δὲ κηρὸς ἂν δύνηται,
γράφε καὶ μύρου πνεούσας.
γράφε δ' ἐξ ὅλης παρειῆς
10 ὑπὸ πορφυραῖσι χαίταις
ἐλεφάντινον μέτωπον.
τὸ μεσόφρυον δὲ μή μοι
διάκοπτε μήτε μίσγε·
ἐχέτω δ', ὅπως ἐκείνη,
15 τὸ λεληθότως σύνοφρυον
βλεφάρων ἵτυν κελαινὴν.
τὸ δὲ βλέμμα νῦν ἀληθῶς
ἀπὸ τοῦ πυρὸς ποίησον,
ἄμα γλαυκὸν ὥς Ἀθήνης,
20 ἄμα δ' ὑγρὸν ὥς Κυθήρης.

7. Wax colors were used in encaustic painting. 8. μύρου πν., cf. Ode XXVIII, ll. 3, 5. 9. ἐξ ὅλης π., 'after a full round cheek.' 12-16. 'Don't divide the eyebrows, I say, nor let them run

together; the portrait, like the original, must have the unnoticed blending of the lids' dark arch.' 15. τό, with the adv. σύνοφρυον, pred. 16. ἵτυν, obj. 19. γλαυκόν, 'shining.' 20. ὑγρόν, 'melting.'

- γράφε ρίνα καὶ παρειὰς
 ῥόδα τῷ γάλακτι μίξας.
 γράφε χεῖλος, οἷα Πειθοῦς,
 προκαλούμενον φίλημα.
 25 τρυφεροῦ δ' ἔσω γενείου
 περὶ λυγδίνῳ τραχήλῳ
 Χάριτες πέτοιnton πᾶσαι.
 στόλισον τὸ λοιπὸν αὐτὴν
 ὑποπορφύροισι πέπλοις·
 30 διαφαινέτω δὲ σαρκῶν
 ὀλίγον, τὸ σῶμ' ἐλέγχον.
 ἀπέχει· βλέπω γὰρ αὐτήν·
 τάχα, κηρέ, καὶ λαλήσεις.

XXXI

Ἡ Ταντάλου ποτ' ἔστη
 λίθος Φρυγῶν ἐν ὄχθαις,
 καὶ παῖς ποτ' ὄρνις ἔπτη

23. Πειθοῦς, gen. of Πειθώ. 25. τρυφεροῦ, 'dainty.' 28. τὸ λ., 'finally.' 31. ἐλέγχον, pres. ptep., 'to prove the whole.' 32. ἀπέχει, 'It is well.' Now we have a speaking picture!

XXXI. — 1-4. Niobe, Tantalus' daughter, changed to stone, became a part of Mt. Sipylus in Phrygia; Procne, daughter of Pandion king of Athens, was changed into a swallow. Join παῖς Πανδίωνος.

- Πανδίονος χελιδών.
 5 ἐγὼ δ' ἔσοπτρον εἶην,
 ὅπως αἰὲ βλέπης με·
 ἐγὼ χιτῶν γενοίμην,
 ὅπως αἰὲ φόρῃς με.
 ὕδωρ θέλω γενέσθαι,
 10 ὅπως σε χρώτα λούσω·
 μύρον, γύναι, γενοίμην,
 ὅπως ἐγὼ σ' ἀλείψω.
 καὶ ταινίη δὲ μαστῶν,
 καὶ μάργαρον τραχήλῳ,
 15 καὶ σάνδαλον γενοίμην·
 μόνον ποσὶν πάτει με.

XXXII

Ὁ ταῦρος οὗτος, ὦ παῖ,
 Ζεὺς μοι δοκεῖ τις εἶναι·
 φέρει γὰρ ἀμφὶ νώτοις

λίθος and ὄρνις are predicative, and ἔσται and ἔσται (fr. ἵπταμαι) neat poetical substitutes for ἐγένετο. ὄχθαις, 'mountain-sides.' 13. δέ

is the connective; καί, 'too.' 16. πάτει, pres. imp.

XXXII.— On seeing a gem or a painting. 2. Ζεὺς τις, 'a very Zeus.'

- Σιδονίην γυναῖκα,
 5 περᾶ δὲ πόντον εὐρύν,
 τέμνει δὲ κῦμα χηλαῖς·
 οὐκ ἂν δὲ ταῦρος ἄλλος,
 ἐξ ἀγέλης ἐλασθείς,
 ἔπλευσε τὴν θάλασσαν,
 10 εἰ μὴ μόνος γ' ἐκείνος.

XXXIII

- Ἴδε πῶς φανέντος ἥρος
 Χάριτες ῥόδα βρύουσιν,
 ἴδε πῶς κῦμα θαλάσσης
 ἀπαλύνεται γαλήνη,
 5 ἴδε πῶς νῆσσα κολυμβᾷ,
 ἴδε πῶς γέρανος ὀδεύει.
 ἀφελῶς δ' ἔλαμψε Τιτάν,

4. Σ. γυν., Europa. 4, 8. See scheme D. 8. No bull of the common herd, that is. ἐλασθείς, fr. ἐλαύνω.

XXXIII. — “*Vides ut.*” 2. ῥόδα βρύουσιν, ‘make roses blow.’

3. The rhythm is varied in ll. 3, 5, 6, 10, 12, 13. In l. 6 we have | — ὕ — — — | for | — — — — — |, in l. 10 a monosyllabic base. 6. The crane travelling northward was one of the signs of spring. 7. ἀφελῶς, ‘clear.’ Τιτάν, Helius.

νεφελῶν σκιαὶ δονοῦνται,
 τὰ βροτῶν δ' ἔλαμψεν ἔργα,
 10 καρποῖς γαῖα προκύπτει.
 Βρομίου στραφέν τὸ νᾶμα
 κατὰ φύλλον κατὰ κλῶνα
 καθελὼν ἤνθισε καρπός.

XXXIV

Τὸ ρόδον τὸ τῶν ἐρώτων
 μίξωμεν Διονύσω,
 τὸ ρόδον τὸ καλλίφυλλον
 κροτάφοισιν ἀρμόσαντες
 5 πίνωμεν ἀβρὰ γελῶντες.
 ρόδον, ὦ φέριστον ἄνθος,

The aor. in this l. and below is equivalent to the pres. 8. δονοῦνται, 'are dispelled.' 9. ἔργα, 'fields.' "*Hominumque boumque labores.*" 10. καρποῖς, 'with vegetation.' 11-13. 'The stream of Bromius returned, the vine-fruit takes it up in leaf and shoot, and comes to its flower.' By the stream of Bromius

(Bacchus) the sap is meant, as if it were already the juice of the grape. στραφέν, fr. στρέφω, aor. pass. ptcp.

XXXIV.—Song of the rose. 2. The verse is regular Ionic with monosyllabic base, like the tenth of the preceding ode. 5. ἀβρά, adv.

- ῥόδον εἶαρος μέλημα,
 ῥόδον ᾧ παῖς ὁ Κυθήρης
 στέφεται καλοὺς ἰούλους
 10 Χαρίτεσσι συγχορεύων.
 στέψον με, καὶ λυρίζων
 παρὰ σοῖς, Λυαῖε, σηκοῖς
 μετὰ κούρης βαθυκόλπου
 ῥοδίνοισι στεφανίσκοις
 15 πεπυκασμένος χορεύσω.

XXXV

- Μακαρίζομέν σε, τέττιξ,
 ὅτε δεινδρέων ἐπ' ἄκρων
 ὀλίγην δρόσον πεπωκὼς
 βασιλεὺς ὅπως αἰίδεις.
 3 σὰ γάρ ἐστι κεῖνα πάντα
 ὅπόσα βλέπεις ἐν ἀγροῖς

The verse is like the sixth of the preceding ode, with monosyllabic base. The other Ionic verses are 8, 13, 14. 7. εἶαρος μέλημα, 'darling of the spring.' 11. στέψον, fr. στέφω, aor. imp. 12. σηκοῖς, 'shrines.'

XXXV.—3. As a water-drinker the tettix seems out of place in the Anacreontics, but the writers of the Anthology inform us that a drop or two of dew was enough to make him drunk. 4. βασιλεὺς ὅπως, 'like a king,' explained by

- χῶπόσα φέρουσιν ὦραι.
 σὺ δὲ φίλιος εἰ γεωργῶν,
 ἀπὸ μηδενός τι βλάπτων.
 10 σὺ δὲ τίμιος βροτοῖσιν,
 θέρεος γλυκὺς προφήτης.
 φιλέουσι μὲν σε Μοῦσαι·
 φιλέει δὲ Φοῖβος αὐτός,
 λιγυρὴν δ' ἔδωκεν οἴμην.
 15 τὸ δὲ γῆρας οὐ σε τείρει,
 σοφέ, γηγενής, φίλυμνε,
 ἀπαθής, ἀναιμόσαρκε·
 σχεδὸν εἰ θεοῖς ὅμοιος.

what follows, *σὰ γάρ*, etc. Monarch of all he surveyed. 7. *χῶπόσα* = καὶ ὀπόσα. The line is scanned thus — | ὕ υ υ — υ | — —, l. 8 thus υ υ | ὕ υ υ — υ | — —. 9. ἀπὸ μηδ., 'by no means.' 14. οἴμην, 'lay.' 15. He shuffled off his decrepitude annually with his skin, and of course lived on forever himself. "*Ponunt tunicas aestate cicadae.*" So the gods changed Tithonus into a t., as

the best they could do for him in view of his distressing old age. 16. σοφέ, 'accomplished' as musician. γηγενής. Hair-pins of gold in the form of this insect were worn at Athens to symbolize aboriginal descent. 17. ἀναιμ. Drinking only dew and eating nothing at all, he had no blood but only ichor in his veins. Thus Homer says of the gods, since they eat no bread and drink no wine, τοῦνεκ' ἀναίμονες εἰσὶ καὶ ἀθάνατοι καλέονται.





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